

SUMMER HOME-STUDY NUMBER OF

THE AMERICAN ART STUDENT

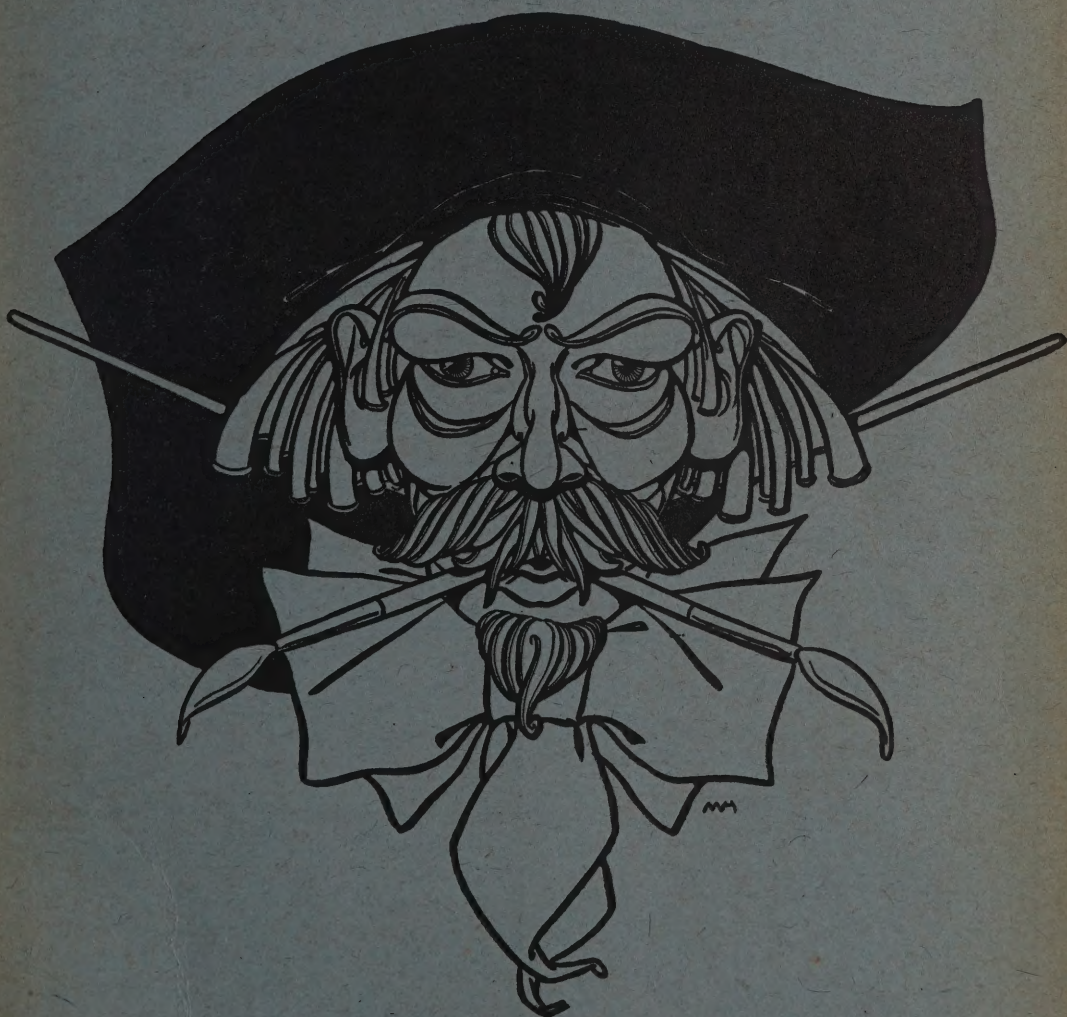
TITLE REG. U. S. PAT. OFFICE & N. Y. STATE

THE NATIONAL ART MAGAZINE

VOL. V, NO. 3

AUGUST 31, 1922

25 CENTS



PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art Students. "Entered as second-class matter May 21, 1921, at the Post Office at New York, N. Y., under the Act of March 3, 1879." \$2.50 Yearly. Foreign \$3.00

Bissell's

OPAQUE DULL FINISH

SHOW CARD COLORS

IN MAKING THESE COLORS
THE PIGMENTS HAVE BEEN
CHOSEN FOR CLARITY AND
LUMINOSITY OF TONE,
HIDING POWER AND DIS-
TINCTNESS, IN EITHER
DAY OR ARTIFICIAL LIGHT.

SOLE DISTRIBUTORS

Favor, Ruhl & Co.

NEW YORK

BOSTON

CHICAGO



Summer Sketching

The ideal time, when nature is
at its best. You'll do better work
if you have the finest materials ob-
tainable. Those who know use only

WINSOR & NEWTON'S

Oil and Water Colours

Mat Water Colours

(Opaque for Poster Work)

Lexington Sketch Boxes

Victor Easels

Illustration and Mounting Boards

Water Colour Boards

Artists' Smocks

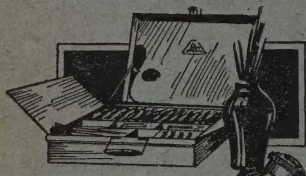
Everything for the Artist—Write for Art Catalog NA6

WINSOR & NEWTON

TRADE MARK
"AND PRIDE OF ARTIST"

31 East 17th St., New York, N. Y.





WEBER
Artists' Colors
Tempera
Water
Oil

*The Colors
the Old Masters
would have
used.*

F. WEBER CO.
ARTISTS' MATERIAL
PHILADELPHIA
ST. LOUIS MO. - BALTIMORE MD.

H. SCHMINCKE & COMPANY
Artists' Colors
Mussini Oil Colors in Studio Size Tubes
for Artists
A new price list has just been issued
Copy mailed upon application
Sole Importer, M. GRUMBACHER
164 Fifth Avenue New York City, N. Y.

Sole Agents **CAMBRIDGE COLORS,**
WEIMAR COLORS
Artists' Brush and Color Corp.
Baltimore New York Philadelphia

W-KSHOW CARD COLORS ARE O. K.
Made in Black, Gloss Black, Cobalt Blue, Turquoise
Blue, Ultramarine Blue, Brown, Dark Green, Light
Green, Medium Green, Olive Green, Magenta, Light
Red, Dark Red, Vermilion, Battleship Gray, Purple,
Light Yellow, Medium Yellow, Ivory, White and Orange.
2 oz. Jar, each \$0.20
8 oz. Jar, each40
16 oz. Jar, each75
32 oz. Jar, each 1.35

WALLBRUNN, KLING & CO.
Mention this magazine
327-329 So. Clark St., Chicago

OLEO TEMPERA COLORS

AN AMERICAN PRODUCT SCIENTIFICALLY PREPARED FOR WATER COLOR
POSTER · TEMPERA AND REPRESENTATIVE OIL PAINTING.

MADE ONLY BY A. SARTORIUS & CO. NEW YORK

CADMIUM YELLOW PALE  40-80-160	AUREOLIN  40-80-160	CADMIUM YELLOW ORANGE  40-80-160	CANARY YELLOW  15-30-60	CHROME YELLOW ORANGE  15-30-60	CHROME YELLOW  15-30-60	LEMON YELLOW PALE  20-40-80	INDIAN YELLOW  20-40-80	NAPLES YELLOW  15-30-60	GAMBOGE  15-30-60	RAW SIENNA  15-30-60
YELLOW OCHRE  15-30-60	ALUMINUM  25-50-100	GOLD BRONZE BRILL  30-60-120	GOLD BRONZE DULL  30-60-120	CHROME GREEN MEDIUM  15-30-60	CHROME GREEN LIGHT  15-30-60	CHROME GREEN DARK  15-30-60	EMERALD GREEN  20-40-80	EMERAUDE  30-60-120	HOOKE'S GREEN 1  15-30-60	HOOKE'S GREEN 2  15-30-60
OLIVE GREEN  20-40-80	SAP GREEN  15-30-60	TERREVERTE  15-30-60	ZINNOBER GREEN PALE  15-30-60	VERDIGRIS  20-40-80	GERANIUM LAKE  25-50-100	CARMINE  40-80-160	CRIMSON LAKE  20-40-80	ROSE CARTHAME  25-50-100	LIGHT RED  15-30-60	INDIAN RED  15-30-60
ROSE MADDER  40-80-160	SCARLET LAKE  20-40-80	SCARLET VERMILION  20-40-80	BROWN MADDER  25-50-100	FRENCH VERMILION  30-60-120	RUBENS MADDER  25-50-100	MAROON  35-70-140	MAUVE  25-50-100	BROWN PINK  15-30-60	ANTWERP BLUE  15-30-60	NEW BLUE  20-40-80
COBALT BLUE  40-80-160	DELFT BLUE  25-50-100	CERULEAN BLUE  30-60-120	FRENCH ULTRAMARINE BLUE  20-40-80	PRUSSIAN BLUE  15-30-60	BURNT UMBER  15-30-60	BURNT SIENNA  15-30-60	RAW UMBER  15-30-60	SEPIA  20-40-80	WARM SEPIA  20-40-80	VANDYKE BROWN  15-30-60
INDIGO  15-30-60	PAYNE'S GREY  15-30-60	NEUTRAL TINT  15-30-60	SPECIAL WHITE  20-40	FLAKE WHITE  15-30-60	ZINC WHITE  15-30-60	CHINESE WHITE  15-30-60	CREMNITZ WHITE  15-30-60	IVORY BLACK  15-30-60	LAMP BLACK  15-30-60	BLUE BLACK  15-30-60

TUBES - PRICES ABOVE - SIZE NO. 1 - 1/2 X 3 INCHES; NO. 2 - 3/4 X 4 INCHES; NO. 3 - 1 X 5 1/2 INCHES.
JARS - MULTIPLY PRICE OF NO. 2 TUBE BY 1 FOR 1/16 PINT, BY 2 FOR 1/8 PINT,
BY 3 FOR 1/4 PINT, BY 5 FOR 1/2 PINT, BY 8 FOR PINT, BY 15 FOR QUART PRICES.

OLEO TEMPERA MEDIUM · OLEO MEGILP · OLEO WASH MEDIUM
OLEO SODA SOLUTION · OLEO ALCOHOL VARNISH
OLEO TURPENTINE VARNISH · OLEO FIXATIF · OLEO MAT VARNISH

COLOR CHART ON REQUEST

FREE COPY OF THE SARTORIUS QUARTERLY MAGAZINE
FOR ARTISTS, DECORATORS, CRAFTSMEN, ETC.

CONTAINS INFORMATION ON THE VARIOUS STYLES OF PAINTING INCLUDING CERAMIC DECORATION

WRITE OR CALL AT OUR OFFICE

32 UNION SQUARE, NEW YORK CITY



ABANDON
By Jules Scalbert,
Paris Salon



MARIE PREVOST
Screen Star and Interest-
ing Type of Beauty.
Courtesy Leows' Weekly.

DRAPERY ON THE HUMAN FORM

Jules Scalbert, a Paris painter; and a Western photographer, have given us studies of the draped human figure, worthy of study. The foreshortened limbs are a trial to many art students. See article on pages fourteen and fifteen entitled "Figure Drawing and Newspaper Art."

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*
FREEMAN H. HUBBARD, *Penna. Representative*
ALMA R. ROBERTS, *Book and Schools Dept.*

EDWARD C. BRIDGMAN, *Associate Editor*
CAROLYN J. TOWNSEND, *Art Editor*
MARY A. ROBERTS, *Secretary*

VOL. V

JUNE 30 TO AUGUST 31, 1922

No. 3

MATERIALS THE ARTIST USES

By HERBERT E. MARTINI

EDITOR'S NOTE:—*Due to some important research work Mr. Martini has been busy on, his regular article could not be finished for this month. He has had in preparation a reply to a most important inquiry, however, and as it contains matters of vital interest should be read by every one.*

Inquiry:—How should an oil picture painted in 1905 be cleaned?

Should it be revarnished?

If so, what varnish is the best to use?

Questions asked by Mr. Wheeler, of Philadelphia.

The cleaning of oil paintings is considered restoring and to many a simple matter because no consideration is taken of the artist's method or there is lack of knowledge concerning the varnishes originally used.

Oil pictures become dirty in many ways. The original varnish may have been poor and sticky imbedding the dust on its surface. Mostly, however, moisture gathering on the surface through changes of temperature collects dust, covering the surface with nothing other than mud. Then there is the "bloom" which comes from the condensation of moisture on the varnished surface and breaks down the cohesion of the same. "Bloom" is the milkish bluish film that seems to cover the surface, hiding the picture underneath. In fact it is similar to pulverizing glass which in this form is milkish and no longer transparent. Another cause of a dirty appearance may be due to the discoloration of the varnish.

The first thing to do is to take the inside of a loaf of white bread entirely free from any crusts. Break this up into small crumbs and with the hand flat, rub these over the picture surface in a rotary motion. Repeat this process with new crumbs until they no longer show discoloration. This method is usually efficacious. If, however, the picture still shows dirt blotches in the light

colors, as for instances, the whites of clouds, and you are sure that the picture has been a straight piece of painting, that is, without glazes locked up in various layers of varnish, a more strenuous cleaning may be tried.

Mix in a small bottle one part of water, two parts of alcohol and one part of turpentine. Shake this up thoroughly every time before you wet the cotton with which it is to be applied to the picture surface. Have a little cup handy with pure gum spirits of turpentine and an extra cotton ball. If the action of the first mixture should be too violent it can be arrested by applying the turpentine. This solution removed the varnish gradually and with it the dirt.

It is important to say herewith if you are working on a painting which shows the characteristic marks of having been painted with glazes do not attempt to use the water-alcohol-turpentine mixture for you will no doubt ruin the picture by removing these, laying bare the cold, uninteresting underpainting which is mostly in monochrome. Unfortunately this has been done so often by even accredited restorers and their attempts to replace these glazes, sometimes with cheap materials, which have darkened or changed, have caused many a good old master to become a worse ruin than before. I am very much against all kinds of restoration especially when damaged parts of a canvas are replaced, necessitating, as it does sometimes, the painting in of hands or feet or accessories. How can anyone fake up a hand, foot or part of head to be in harmony with Rembrandt's, Rubens' or even a later master's inimitable work? Does the Winged Victory or Venus di Milo lose in its art value of charm because of its mutilation?

Suppose now we have cleaned a picture with the bread crumbs and the job is satisfactory but the varnish appears dull or shows "bloom", what is to be done then? Revarnished? No. I believe it was in the eighties that the curators of the gallery

(Continued on page 7)

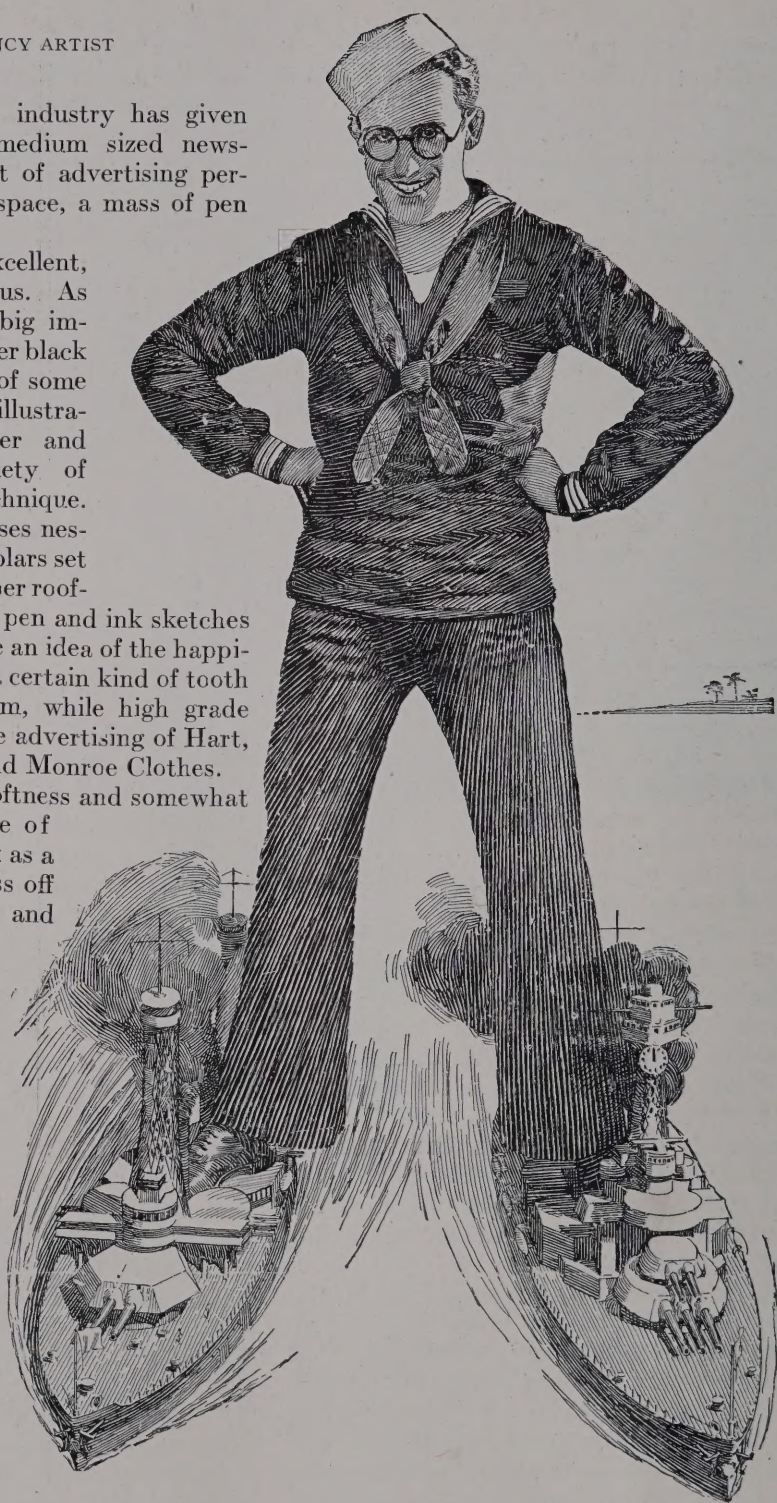
COMMERCIAL PEN AND INK DRAWING

By an ADVERTISING AGENCY ARTIST

The motion picture industry has given to the smaller and medium sized newspapers, where the cost of advertising permits the use of large space, a mass of pen and ink illustrations.

Many of these are excellent, quite a few meritorious. As a rule the work is a big improvement on newspaper black and white illustration of some years ago, and the illustrations are much larger and offer a greater variety of "treatments" or technique. Artistically drawn houses nestled among Italian poplars set forth the merits of copper roofing or cypress; snappy pen and ink sketches of men and women give an idea of the happiness secured by using a certain kind of tooth paste or shaving cream, while high grade pen work is used in the advertising of Hart, Schaffner and Marx and Monroe Clothes.

On account of the softness and somewhat blotter-like surface of newsprint, pen and ink as a medium will never pass off stage,—but will grow and be used even more than ever. A few weeks ago, in some places a few months ago, your local paper carried a lot of advertising of "Foolish Wives". Considerable money was spent to produce the advertising drawings for that picture, and the artist earned his money. As this article deals entirely with black and white we'll make no mention of the color posters. A small cut, the officer's head, illustrates this matter. Note how clean cut the lines are, the strong light to the right, and the reflected light on the left of the cut. The drawing has suffered a great



reduction but despite that the lines will print well and stereotype well, which is most important. (Very few papers of any real size use a flat bed press.)

With the fact in mind that the newspaper does not print from the original zinc engraving, the student will understand that a handicap is offered right there; in addition to rapid printing on cheap stock.



Advertising Pen Drawing of
Eric von Stroheim

The large pen and ink drawing of Harold Lloyd is a good example of commercial line work which reproduces well. The large dark mass attracts the eye at once; the detail work on the battleships is well drawn. One can almost "feel" the shining texture of the necktie, while the whiteness of the hat is made even plainer by the fact that the front of it is thrown in shadow. It is literally impossible in this short space, to touch on all the phases of pen and ink work, but, as other writers in *THE AMERICAN ART STUDENT* are saying, "Good drawing is the foundation!" I second the motion.

The trousers are done in what are technically known as long, slow lines. Note that there is no outline to the trousers, yet their form, simply done, immediately discloses their identity even if the rest of the picture were blotted out. There is just a trace of work on the shoes, a bugaboo to most students. The wrinkles in the sleeves are well handled from a commercial pen and ink standpoint; somewhat similar to the work Orson Lowell has done for *Life* and *Judge*, and other magazines. The long, slow lines are coming into their own. Let me also call my readers' attention to the varying thicknesses of the pen lines; yet all reproduce well.

Secure a good quality of ledger paper or

some smooth, hard surfaced bristol board. (The papers advertised in this magazine are excellent.) Get a good grade of drawing ink which is smooth-flowing, and just practise lines, lines, lines. Lay out squares, triangles, lunettes, and other geometrical shapes, and try to fill them with smooth or graded tones in pen and ink. Keep at it, as they say in the correspondence courses, until next month, when we'll try to write a bit more.

MATERIALS THE ARTIST USES

(Continued from page 5)

housing the old master treasures in Munich found this milkish sheen on many of the pictures. Several attempts by restorers produced only a temporary relief or an entire ruin through removal of the varnish and with it the precious glazes. A conference was held and M. von Pettenkofer, a well-known chemist and associate of J. von Liebig, was called upon to investigate the matter. This resulted in the perfection of a process of which the varnish is dissolved on the picture surface thus regaining its cohesion and then allowed to dry again. It is known by the name of its inventor as the Pettenkofer method.

The manipulation is simple but must be done with care. Construct a shallow box about five or six inches deep and two inches larger all around than the length and breadth of the picture. Tack a lining of cotton on the inside of the bottom. Saturate this with alcohol. Next place the canvas face upward on your drawing table and place the box over it. In from two to four hours the varnish, depending upon its age and manufacture, will have become entirely liquid. This has been brought about by the alcoholic vapors.

Permit the varnish to harden now, being careful that the surface is protected from dust. After a day or two when no stickiness is present any more, take some Para copaiba balsam on a little cotton rubbing it well into the surface of the varnish as evenly as possible. This gives elasticity and life to the varnish film.

If you have removed the varnish with the water-alcohol-turpentine mixture then revarnishing is necessary. Even though the explanation may be lengthy, a discussion of the kinds of varnish would be advisable here.

Varnishes are classified according to their

solvents into three groups, namely:—oil varnishes, essence varnishes and spirit varnishes.

The oil varnishes consist of gums such as fossil amber, copal and kauri which are fused and then mixed with hot linseed oil. The color of this class is rather dark but they are good, serviceable hard varnishes and are of the type used and described by Theophilus. These varnishes dry through the oxidation of the oil and hardening of the gum. The drying time is about twenty-four to thirty-six hours.

The essence varnishes consist of resinous gums in turpentine or oil of spike lavender dissolved with but slight heating. Their color is paler and their drying is a little more rapid. The process of drying is the evaporation of the essence depositing as a residue the film of gum over the picture surface. The gums used are mastic, damar and sandarac.

The last class of varnishes—spirit—are solutions of gums of the type of sandarac, shellac and mastix in alcohol. Their color is very light and due to the volatility of the solvent, dry in less than an hour. Shellac is not much good over oil paintings because it does not adhere well to the oil surface.

The objects of varnishing a picture is not to obtain a glossy surface but to further protect the pigments beneath from the action of atmospheric chemicals. It is a determined fact that a resinous gum gives greater protection against moisture, sulphurous gases and other atmospheric chemicals than the hardened, oxidized linseed oil.

It should be remembered also in the varnishing of a picture that eventually the varnish may have to be removed and renewed and therefore it is wise to choose one which is soft. The life of an essence damar varnish is about five years while an essence mastic varnish is about ten years. Either of these are recommendable varnishes, especially if a small quantity of copaiba balsam has been added to them in the making.

The oil varnishes give more protection and are harder but the darkening of the oil in which they are dissolved always presents a drawback.

The movement of clouds, the flowing of the stream, the bending of the trees to the wind; all these are to landscape painting what action drawing is to figure painting.



CERAMIC DEPT.

EDITED BY FRANZ NEUSCHAFER

A New Way to Repair Damages to Old and Treasured China

Ceramic students and art collectors specializing in rare decorated china will be glad to know that the old fashioned tale about Humpty Dumpty and the inability of "all the king's horses and all the king's men to patch him together again," does not apply to antique and treasured pieces of chinaware which are damaged by unavoidable tumbles. Formerly, the custom has been for the housewife to pick up the pieces and throw them away. The new style is to gather up the breakage and patch it together again. There is not any sleight-of-hand or magic involved in such work of restoration. All that is needed is the right kind of cement and liquid glue, plenty of plaster-of-paris, an abundance of time for the mended article to set and the courage to tackle the novel job. Briefly, here is how it is done:

A special cement known as "grand-mother's white lead," such as is used by artists working with oil paints has been adapted for the work of mending the broken and valuable pieces of chinaware. This cement fills the bill because it will withstand frequent and regular washing, it stands up well under careful handling and it is not affected by abrupt changes in climatic conditions. To start with, it is necessary to use a little emery paper to rub down the edges of the broken pieces of china or crockery so as to make room for the layers of cement which, otherwise, would distort the shape of the dishes when the repair work was completed. Thereupon, the white lead should be rubbed thoroughly over the broken edges with the finger; exercising particular care not to apply too much of this tenacious cement. After the pieces have been patched together in restoring the damaged dish, sealing wax should be melted and dropped here and there on each side of the repaired



seams to hold the pieces firmly in place and to act as reinforcement. If the dish or pitcher is broken into several pieces, one piece at a time can be worked into place in this way until the damage is righted as well as is possible. Then in order that the cement may set and harden properly, the valuable dishes or china bric-a-brac should be set away in a safe place from eighteen to twenty-four months. Of course, the long time involved in the efficient hardening of the repair cement makes it inadvisable to treat any but treasured and valuable dishes—heirlooms which have been handed down from family to family—such as your great grandmother's old plates—in this manner. Thereafter, when the cement has hardened, the sealing wax should be picked off and the excess of cement scraped away along the seams.

If the average student does not wish to attempt this repair work himself or herself, he or she can take it to the crockery repair shop where at small expense, the broken dish—if it is not too badly cracked and shattered—can be made to look almost as good as new by skillful workmen. These professional china menders use rivets of silver or copper wire as reinforcements for the liquid cement. The riveting work is outside the province of the amateur as its use involves special equipment and expert skill. These crockery artisans are so expert that often they can fabricate into place artificial pieces of china to take the place of missing pieces which have been lost. They not only restore lost pieces but they also tint them to correspond to the original design and then glaze them so that they look like new.

Even the average student or collector can gain success in working up substitute pieces

of china to replace lost bits if the holes are not too large. For such homespun repairs, plaster-of-paris is worked up into a stiff putty with an adequate amount of good grade liquid glue or other variety of liquid cement. Then some of this sticky putty is moulded into place where the hole occurs. After it is set in proper position, it is rubbed with a wet finger tip until it is firm and smooth. After this puttied-up aperture is thoroughly dry, the student may tint the repaired portion of the dishware with artists' oil paints to correspond as closely as possible to the original design. After the paint has dried, it is recommended to apply a coat of light-colored waterproof varnish or enamel as a wearproof armor which will enable the rejuvenated piece of crockery to stand up under the strain of active service and still continue to look well.

Of course, many students will always work on the theory that if one or two good pieces of a set are smashed, a new set can be purchased and hand painted. The study and practice will prove profitable and enjoyable.

Advertising Is Progress

"Let a man imagine his morning paper—which without advertising would cost him necessarily very much more than it now does—as containing only the news. Let him think of the absence of the brightness and good cheer of the many posters drawn by well-known artists and beautifully executed, which often do so much to brighten an otherwise unattractive wall. Let him imagine the world without that push and go which well-done advertising gives to that great, broad profession called business, and he will acknowledge—no matter how prejudiced he has been—that this recently developed science is a wonderful factor in the world's progress."—*Gordon Selfridge.*

Art is long and time is fleeting.

Your subscription lasts a year.

If you like this little greeting,

Renew right now; return the cheer.

A most valuable aid to the art student is half a dozen good books and booklets. Carry one on the train or trolley with you; don't race through it, study thoroughly several pages or a chapter a day. Learn something about all branches of art.



Second Medal

"PIETA"

A. EDL

BEAUX-ARTS INSTITUTE OF DESIGN NOTES

Information and Programs will be mailed on request by writing to 126 East 75th Street, New York.

Department of Sculpture—Awards made at recent judgment.

Jurors—Lloyd Warren, Philip L. Goodwin, Emil Fuchs, Edmond T. Quinn, S. F. Bilotti, Charles G. Peters, John Gregory, Edward McCartan, F. Lynn Jenkins, George T. Brewster.

Exercise in Composition; Subject—"Pieta". Twenty-five models submitted.

Second Medal—C. W. Jones, A. Edl. First mention: J. Ruhl (2); Second mention: J. Ruhl, L. Slobotkin (2), P. Schwarz, T. Mellilo, A. Block; Second mention: H. Filtzer (2), Yale School of the Fine Arts.

Life Modeling, Emil Fuchs' Class—Second Medal: H. Rubin, L. Slobotkin, J. Ruhl; First mention: C. W. Jones;

Second mention: E. A. Sargent; Edmond Quinn's Class: Second Medal: J. Ruhl, C. W. Jones; Mr. S. F. Bilotti's Class: First mention: A. H. Borgmann; Second mention: P. Herzel, L. Prescott, P. Schwarz. Charles Peters' Class in Ornament (Louis XIV)—First mention: M. Malanotte, I. Crisafulli; Second mention: S. D'Angelo, C. M. Chambellan.

Nature Study—Maitland Belknap's Class. Second mention: L. Colvin, E. Schiffert, R. Polippeno.

Department of Mural Painting: Awards made at a recent judgment.

Jurors—Lloyd Warren, Philip L. Goodwin, Duncan Smith, Edwin C. Taylor, J. Mortimer Lichtenauer, Ivan Olinsky.

Monthly Exercise; Composition. "A Drawing Room in a City House." Fifteen sketches submitted.

Second Medal—A. M. Kingsbury, Jr., M. L. Eaton, School of Fine Arts and Crafts, Boston, Mass. A Floegel, B. A. I. D.



A DRAWING ROOM IN A CITY HOUSE

Second Medal by L. Thoron

L. Thoron, N. Y. City. First mention: A. Floegel, B. A. I. D. Ada Rasario, N. Y. City, J. Glaser, Cooper Union. C. Vander Roest, School of Fine Arts and Crafts, Boston, Mass. Second mention: A. M. Purves, Jr., Philadelphia, C. A. Nisita, Yale School of the Fine Arts, R. M. Richardson, N. Y. C. Merodine Keeler, Cal. School of Fine Arts, San Francisco.

IT HAD TO BE DONE

We've "taken the bull by the horns" at the request of some advertising agencies, libraries and subscribers,—not to mention the scores of dealers who handle the magazine, and the June, July and August numbers are being combined in this issue.

This will enable us to start off with a bang in the Fall,—giving the best possible service to all concerned. The September issue will appear as per schedule, on the 25th of August, and every effort will be made by the Association of American Art Students to keep up to schedule, twelve times a year, from then on.

We might add that the magazine is not backed by any book publishing house, correspondence school, or "angel". It is run by and for artists and art students, and for the purpose of aiding the art schools of this continent. No one will miss a copy,—the subscriptions will be extended that time and there need be no losses to anyone but ourselves. As the poem "Do it Now" says:

Mr. Meant-To has a comrade,
And his name is Didn't-Do;
Have you ever chanced to meet them?
Did they ever call on you?
These two fellows live together
In the house of Never-Win,
And I'm told that it is haunted
By the ghost of Might-Have-Been.



Second Medal "PIETA" C. W. JONES

Prints—"Recent Additions"

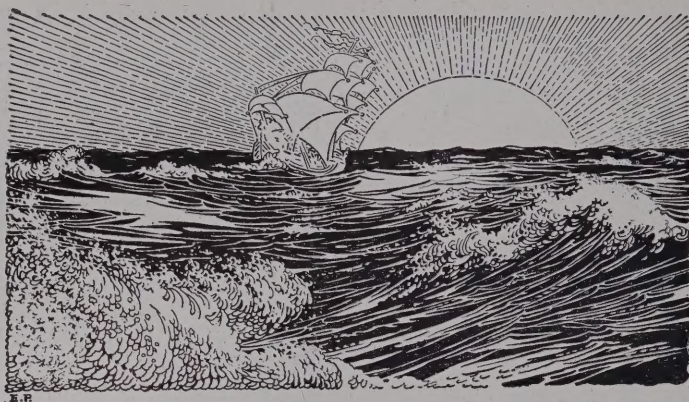
Again let's point out that the New York Public Library is more than a library. For example, just now the annual exhibition of "Recent Additions" to the print collection of the library has been opened in the Stuart Gallery of the building. Such exhibitions go to illustrate the development of print-making and have an interest for average persons quite as much as for the artist, because they are so unusual.

Ray Oscar Evans, formerly cartoonist of *Puck*, and the *Baltimore American*, has commenced a new series of unusual pen portraits for the International Syndicate of Baltimore, Md. His first, naturally, is of President Harding. The treatment is original.



A DRAWING ROOM IN A CITY HOUSE, Second Medal, A. M. Kingsbury, Jr., of School of Fine Arts and Crafts, Boston.

PEN AND INK
ILLUSTRATION
BY ERIC PAPE.
*Courtesy of Mac-
millan Co., N.
Y. C.*



From "Fairy
Tales and stories
by Hans Chris-
tian Anderson."

SECOND-CLASS MAIL TAX OBNOXIOUS

The war tax on second-class mail matter which merely describes newspapers, magazines, and other periodicals, doesn't mean much to the average citizen simply because he is paying it without realizing how much he is paying or how much the imposition of that tax is taking away from him.

The increase of postage for second-class mail matter runs all the way from 100 to 900 per cent. and while the publisher is the direct payer of the tax, it is the general public which is the real payer because the increase is added to the cost of publication. Either that or the publication ceases to use the mails, as many of them have.

Everyone knows that the cost of magazines has gone up from 100 to 200 per cent. What everyone doesn't know is that because the second-class mail rate increase has reduced circulation the cost of advertising has increased proportionately and he is paying that advertising bill in the increased cost of everything he buys.

The advertising columns of magazines of this country constitute the largest selling service in the world. When it is circumscribed and curtailed all commodity prices are bound to increase because the goods have to be sold in a far more expensive and costly way. Newspaper and magazine selling cost, is the lowest in cost of all known methods of selling.

It is therefore up to the public to see to it that Congress reduces the war-time tax on second-class mail matter if some of the heavy underlying costs are to be taken from all classes and kinds of commodities. Tell your Congressman about it. It's strictly up to the citizen for the reason that if newspapers or magazines make the plea, certain

of the pachydermatous members of Congress will gain the belief that the plea is a selfish one.

In the past year the circulation of national magazines, entered as second-class matter in New York, have dropped, on the average, 35 per cent. In that same time the circulation of *THE AMERICAN ART STUDENT* has increased 35 per cent. Order it regularly from your newsdealer and write your congressman about the tax.

Watch for the big Pennsylvania number; coming soon. We want cover designs, articles and illustrative engravings from all the art schools of Philadelphia, Pittsburgh and Scranton. For the best cover for the Pennsylvania number, an appropriate design in black and white, we will give a life subscription to *THE AMERICAN ART STUDENT*, value \$25.00. Pennsylvania dealers are urged to place orders in advance for this issue.

SZUKALSKI MARRIED

Artistic circles in New York and Chicago were interested in the romance of Stanislaus Szukalski, a penniless sculptor who went to Chicago to wed Miss Helen Walker, daughter of Dr. Samuel T. Walker, one of Chicago's most prominent physicians.

After the marriage, the artist and his bride went to Canada for their honeymoon and came to New York to live. Mrs. Harry Payne Whitney, John Sloan, Peter Larsen and other artists and critics have been interested in the young genius, who is reported to have been hungry more than once during the last year.

The young Pole, at sixteen, was the infant phenomenon at the Art Museum at Cracow. Artists from many European centres went to see his anatomically perfect creations in clay and bronze. His father had gone to



COOL WATER

A Silver Print by Harold Harvey

Chicago and started a blacksmith shop and young Szukalski came to America to join him. Some time later the father was killed in a street car accident and when the son found the body in the morgue he asked for a permit to keep it. When officials asked him what for, he replied:

"I want to dissect it. I want to learn anatomy. I am too poor to buy the cadavers of other men. My father would wish it." It is said he dissected the body. In Chicago he was considered eccentric, refusing to sell anything, and at least once, because of criticism, destroying with a club every cast in his collection.

He set up a school of instruction there and Miss Walker was one of his first pupils. She soon became expert under his teaching.

WELCOMING IDEAS

The magazine is ever anxious to receive short articles on oil painting, landscape drawing, or some new ideas you have which are worth giving to the students of America.

Don't feel that because your name isn't nationally known that your opinions or discoveries are of no value. Some of the finest little gems of information we've published in the six years of our existence as America's only popular priced art monthly have come from the students.

Don't buy any art magazine just for the pictures, read it through thoroughly. Then put it in a ring binder and save it as you'd save a valuable textbook, or a first-class correspondence school lesson.



Drawing by Student of the Brooklyn School of Art

FIGURE DRAWING AND NEWSPAPER ART

By an ART EDITOR

This is the eleventh of a series, intended just for the student, to supply some of the elementary facts and a bit of inspiration which will help him in his work. Back numbers of the magazine are not available at any price.

To say again that the student who learns to draw,—in other words masters light and shade, composition, and perspective, makes the best figure artist is like saying that women make the best wives.

Every one of my readers has watched the growth of Sunday newspapers and feature sections of Saturday afternoon editions, especially in America. And a careful perusal of those pages will convince one that there is great progress yet to be made in the line of drawing the draped and undraped human form. Some time ago there entered my offices a young man with a batch of cartoons under his arm,—and some newspaper layouts.

He just looked the part of the ordinary student who wants to do practical work so he can earn money. He had studied a year,—had spent considerably over \$300 for tuition and supplies in that time, had taken both a correspondence and resident school course,—from different schools (the editor says I can't name them just here,—now), and, by all the laws of progress, should have been somewhat of a newspaper artist. But he wasn't.

His work showed he had watched the papers and magazines and had studied, at least a little, the technique of other artists. Mechanically his sketches would reproduce well despite the fact that the art schools had allowed him to make his cartoons about half as large as the regular cartoonist makes them. But, after spending a year of his time, and over \$300, he is a rank failure; and there are hundreds of others like him.

While it is too late to say to him, "Well, you had a chance to write to THE AMERICAN ART STUDENT and find out what schools were 'on the level' before you spent your time and money," it is not too late for a word or two to other young men and young women who are aspiring to be artists. He is worse off than when he started, for now he feels the only way to be successful is to keep on trying to make finished sketches and cartoons. He will not start at the bottom now; he's been spoiled.

He can't draw a hand or a foot, or even facial anatomy. Instead of putting a cast of a hand in front of him and compelling him to work at it until he had mastered the hand, the instructor allowed him to dabble in cartoons of the horrible demon of drugs, the trusts, etc., and international politics which his undeveloped mind couldn't begin to understand.

Not so with Philip Parsons, whose sketch illustrates this article. Whatever line of work he takes up it is evident the young man is going to make a success of art. The work shows an earnest attempt at construction, foreshortening, light and shade, and the human quality. It is not saying too much to my readers to tell them that every newspaper artist and designer who some day aspires to make "real money", should have at least foundation work of that character.

The drawing by a student of the Brooklyn School of Art is another example of the

practice and patient effort a student must go through in order to master the elementary principles of figure construction. Neither of these two drawings are masterpieces in any sense,—but they are reminders. Reminders to many correspondence and resident school students who want to dash off pen and ink studies of capital and labor, or take ignorant slams at the Volstead Act. The average amateur makes a disgracefully sloppy attempt at drawing a husky, muscular man and labelling him “Labor”. That is where his ignorance of anatomy comes right up to the front.

In my own art department we insist on a file which will help the students (I still call them “Students” for the majority of them aren’t very far advanced). It is an ordinary box letter file such as can be purchased for thirty-five cents at any stationery store. Under “M”, for example, we have full studies of the male figure, and miscellaneous clippings containing more than one section of the body. Under “B” we have babies, busts, etc. Under “F” we have filed female forms, under “L”, legs. Under “N”,—nudes,—studies of both sexes such as are frequently found in groups of sculptures and naturally can’t be filed under either one of the sexes. And so it goes on,—the commercial artists have worked this plan out for themselves, they purchase clippings from time to time, take photos themselves, and have built up a fairly accurate file of practically every attitude and part of the human body. “A” of course, includes the anatomy studies,—general views of muscles and tendons, etc.

The danger in this procedure lies in the fact that the work, requiring speed and accuracy, tempts them to make copies. The student must place himself on his or her honor that such studies will not be used for mere tracings or enlargings by mechanical processes,—but use them only to correct errors in their own work and for observation purposes in making memory sketches. A few art schools in this country start the student drawing direct from life, even afraid that cast drawing will make him a mere copyist. While I do not approve of this, it has its advantages. In the last analysis, success or failure rests with the student.



Charcoal Drawing by a Student of the School of Fine Arts and Crafts, Boston, Phelps' Parsons.

He has no one but himself to blame if he is a failure. The libraries of the country are filled with books on art, rare prints, and helps of all kinds. Lectures are constantly going on, free schools are still in operation, and excellent instruction may be had at most of the resident art schools of America if one is but willing to “walk the chalk line” of concentrated effort and a mind consecrated to it.

THE APPETITE FOR THE BEAUTIFUL

“Born in man, as much as appetite for food was ever born in man, is a desire for beautiful things. As much as man ever desired sleep or air, he desires beauty. The young child, the adult civilized man or woman, reaches out unconsciously after the beautiful, after something which pleases the aesthetic sense through the eye, through the ear, or through the natural senses. Art possesses an element which satisfies this desire for beauty.”—*Frank Alvah Parsons.*

STUDYING ABROAD

Preliminary plans, for the young men and young women art students of America who aren't already tied up with any particular art school for the summer of 1923, are being made for a brief sojourn in France.

One of the members of the Association of AMERICAN ART STUDENTS has suggested a plan whereby, for a flat fee of \$1,000 (start saving now!) the student could get two weeks' travel, observation, criticism and sketching practice in the art centers of France,—one week on the boat en route to France, and an extra week coming back, in which informal talks on the great painters and illustrators will be given, as well as opportunity for sketching.

It is planned to have the class of students and happiness-seekers under the chaperonage of an art instructor who is familiar with French, and who has taught abroad,—an authority in his or her line. If young women should care to take the trip, a chaperon will also be secured for their section of the party. Not more than a dozen students will be accepted, and the thousand dollar fee covers all boat, train and travel expenses from and to New York, as well as all costs of instruction and criticism. The trip will occupy a month. Readers who are interested are urged to write in soon for reservations as they will be made in the order of their receipt, qualifications, etc. Information cheerfully given to those seriously inclined. Students of high moral character, white, and interested in art study, architecture or sculpture only, will be accommodated.

PLAN MUSEUM TO PROMOTE ART IN INDUSTRY

The question of whether the spirit of living art can be brought into the manufacture of the things of everyday use in America was discussed at a meeting in the Newark, New Jersey, Museum, recently. The general opinion was that it could. A committee was appointed to gather information on what is now being done in the United States to promote art in industry. This committee is to report to a meeting later in the year, which will be called to consider plans for the founding of an industrial art museum, and for the organizing of a national industrial arts association made up of manufacturers, artists, designers, craftsmen, workers

in shops and factories, and distributors and retailers of manufactured goods. The members of this committee are: Miss Margaret Coult of Barringer High School, Newark; Dr. James P. Haney, director of art in the New York City High Schools; G. Glenn Gould, assistant treasurer of McCreery's; and Miss Florence N. Levy, of the New York School Art League.

In his speech Dr. Haney pointed out the commercial value of art in industry, and said that better craftsmanship in manufacture, and better design in the manufactured article meant dollars in the pocket of the American business man. He thought Newark, which is one of the leading cities of the United States in the manufacture of artcraft products, would be an ideal location for an industrial arts museum. John Sloan, president of the Society of Independent Artists, said that the relegation of the craftsman to a position of anonymous obscurity kept much real ability out of the arts and crafts. Trygve Hammer, the sculptor, urged the encouragement of America's talent in decorative sculpture, and thought an industrial arts museum might do much good in this direction. Willy Pogany suggested that the solution of the problem of art in industry in our mechanical civilization lay in the direction of machine production, and not in the direction of handcraft.

Other speakers at the meeting were: Chester R. Hoag, president of the Newark Museum Association; Hugo B. Froehlich, director of manual art in the Newark Schools; Miss Florence N. Levy; G. Glenn Gould; Alfonso Londono, a representative of the Colombian Government Information Bureau; and John Cotton Dana, director of the Newark Museum.

FRIEDRICHS IN EUROPE

Arthur C. Friedrichs, president of the Artists' Brush and Color Corporation of New York, Philadelphia and Baltimore, has been touring Europe since July first. The trip offers him both a vacation and a business trip.

Mr. Friedrichs has been in England, France, and Germany, and at present and up until August 15th, will be at Weimar, Weimar, Germany. He expects to make large purchases of new materials for the corporation.

CRITICAL COMMENT ON ADVERTISING ART

Readers are invited to submit their ideas as to what is good or bad, and why, in commercial art and pictorial photography, black or white, or color work. Initials will be published if desired. Have you any ideas or suggestions?

E. A. A. likes the advertising of Colgate's for the reason that in all of its advertising it tries to get out of the beaten path—and succeeds. Colgate advertising is easy to read. What a pleasure it is to study the whimsical copy and to keep pace with the pictures. Mr. Fowler is a man of genuine sentiment and he is not afraid to put it in his messages to the public. Colgate advertising is alert, modern, quick-witted, delicately appealing. No one ever fails to read a Colgate Ad. Answer—human interest.

A New York State subscriber suggests that *Movie Weekly* and other magazines of a similar nature must be having a hard time to keep up their style of covers. The average cover consists of a girl (it matters not who) with her legs bare. The methods used don't matter,—the principal thing to get done is to have her thighs stripped to nudity, a pair of chalk-white hands and a soft, winsome looking face. Go to it, you photographers!

Grinnell Gloves,—because in their whole series of advertisements, largely pictorial, photographic studies of animated gloves have been fused with human interest illustrations, in line, in a way, that spells "Innovation." Salesmanship of a high order is strongly in evidence in every page. We particularly recommend the technique of these background scenes. They are simple, strong, uninvolved. The chances are that if a man needs gloves, he will buy Grinnell gloves—if he sees this campaign. Some advertising is irresistible, because it so nearly approximates an ideal.

E. A. A.

The J. Walter Thompson Company of Chicago, is running a series of advertisements in *The Minneapolis Tribune* on Friday evenings and Saturday mornings for Libby's condensed milk. A new idea is brought out in this copy tying up Libby's milk with the many ways it can be employed in creaming vegetables, etc. This is brought out forcefully by attractive illustrations, showing the

vegetables with which the milk may be utilized and the text urges the housewife to try the milk for that purpose.

Now comes along an illustrated advertising campaign to put over the idea of eating ice cream for its health and food value—all year 'round!

Burdan Brothers, who have ice cream manufacturing plants in various cities, are conducting the campaign, which is now running in newspapers in five Pennsylvania cities—Reading, Harrisburg, Pottstown, Allentown and Lebanon—and in Wilmington, Del.

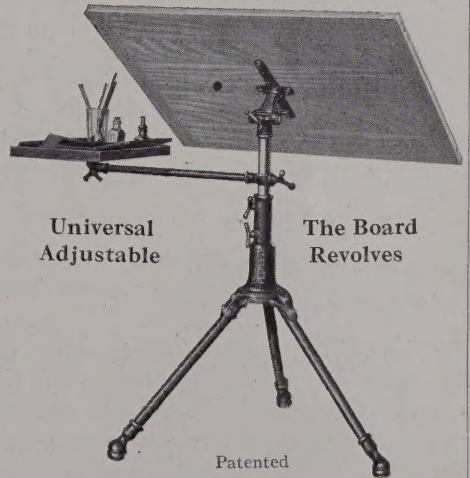
"Health for the youngsters and strength and energy for the grown-ups," is the campaign slogan.

Drawing and Painting Self-Taught

Author, AUSA K. Cross, School of the Museum of Fine Arts, Boston. Its method insures instant discovery of mistakes in color or drawing by use of the Painting Glass, which gives the beginners the master's vision and shortens art school study. Book \$3.00 Glass \$2.50. Both in U. S. \$5.00. Correspondence instruction \$10.00. A. K. Cross Co. Box 52, Winthrop Mass.

The HOFFMAN

PEERLESS
ARTIST'S DRAWING
STAND



A handsome, Serviceable stand. Adjustable from 30" to 43" high. Tilt board any angle from horizontal to vertical position. REVOLVE it. Of tubular construction, light strong indestructible. Can be knocked down for shipment. Attractively finished in nickel and enamel. GUARANTEED the finest artists' stand on the market or your money back.

Price, Stand only, \$12.50. With oak tray \$16.50. Complete with tray and 23x31" board \$19.00

At leading dealers or sold direct.
HOFFMAN DRAWING STAND COMPANY
187 N. Water Street Rochester N. Y.
Write for booklet B.

EASIEST WAYS IN ART

JAMES J. FORD, in the *New York Tribune*.

In the popular mind the term "easiest way" has come to signify the path of dalliance along which young girls journey to ultimate and inevitable ruin. The phrase has other meanings, however, for there are now easy trails through the fields of art and letters and they are crowded with travelers for whom everything has been made comfortable. Even the once formidable streams of adverse criticism are now to be easily crossed on stepping stones placed by our great mutual admiration societies.

Both painter and sculptor have found easier ways of their own and they lead to what they term "modernism". Surely the difficulties that once confronted the ambitious young artist have disappeared when we consider that an ill-drawn tangle of legs and arms can be made to pass muster as a crowd of human beings or a collection of building blocks as a portrait in marble or bronze. But, easy as it must be to make pictures of this sort, it seems to be quite as easy to dispose of them to magazines, for they are constantly reproduced, usually with the grave announcement that the creator has "touched a new note in American art." So many of these new notes have been touched within the last decade that I sometimes wonder whether this well trodden trail is leading. It may be that art is in a stage of transition, just as it was in the days of the Rogers groups and the chromo, and if this be so the sooner it lifts itself to a new level the better for current taste.

RENEWING WATER COLORS

It sometimes happens that water-colors that have been laid by for some time, become very hard, especially the tube colors; but they can be made as good as ever by the following method:

Cut the tubes open, and break the paints into small bits; then grind with a glass muller (the flat stopper of a bottle will do) on a piece of ground glass; using equal parts of glycerine and water. The glycerine keeps the paint soft. Use water only, with Chinese white.

A. C.

**WE SOLICIT YOUR CORRESPONDENCE
BEFORE DECIDING YOUR SCHOOL**
THE NEW YORK SCHOOL OF FINE AND APPLIED ART
Frank Alvah Parsons, Pres. New York & Paris
Begins September 8th
and offers authoritative training in Interior Architecture
and Decoration, Graphic Advertising, Illustration, Stage,
Costume, Industrial Design, etc.
Address Secretary, 223 Broadway, New York

METROPOLITAN ART SCHOOL
58 West 57th Street, New York

SUMMER CLASSES

at
EAST GLOUCESTER, MASSACHUSETTS
In Michel Jacobs' Color System, Landscape and
Figure, July 1st to August 15th.
Applications should be made immediately at the
New York address.

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick
sketches. \$2.00 for four Saturdays. **BROOKLYN
ART SCHOOL.** 355 Adams St., near Fulton St. and
Boro Hall Subway Station. Ask for catalog.

BEAUX-ARTS INSTITUTE OF DESIGN

126 East 75th Street New York City

Free Instruction in

ARCHITECTURAL DESIGN INTERIOR DECORATION
SCULPTURE: LIFE, COMPOSITION, ORNAMENT
MURAL PAINTING COMPETITION

Instruction founded on the principles of the Ecole des
Beaux Arts of Paris. Circular free on application.

BROOKLYN ART SCHOOL

355 Adams St. [near Fulton St. and Boro Hall
Subway Station]

DRAWING AND PAINTING FROM LIFE

7.30 to 9.45 P. M. \$8.00 for four weeks

Begin any time. Call or Write for Catalogue

BALDA'S COMIC TRICK DRAWINGS MAKES 'EM LAUGH

For Chalk Talk entertainments. 3 snappy programs at \$1.00 each. With chatter and instructions by a professional cartoonist. Satisfaction guaranteed.

BALDA ART SERVICE, DEPT. 12, OSHKOSH, WIS.

Can You Draw a Little?

Don't you often notice the wonderful hit a drawing stunt makes on the stage?

Don't you wonder at the pay they get?

You also wonder how they think of such clever ideas.

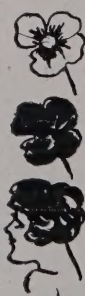
Well, they don't; we furnish the ideas and they use them. You can be just as clever as they with our set of pictures and very little practice. No talk or chatter is required; our well-thought-out ideas are enough.

Ten to Twenty-five
dollars a night is
yours with 20 New,
Big Hits. Complete
with instructions.

Price \$1

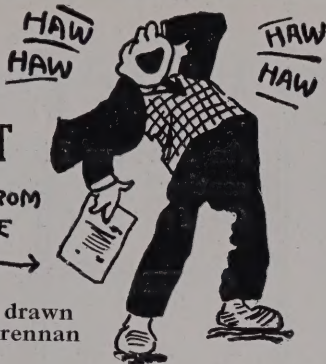
MACKAY STUDIO

2929 N. Bambery St., Philadelphia, Pa.



BE AN ARTIST

CHECK FROM
MAGAZINE



Cartoon drawn
by Bob Brennan

By our new method of teaching by mail you can learn in a short time. Earn \$50 to \$100 per week! Students earn while they are learning. Outfit free to new students. Includes everything required. Special terms to a limited number of new students. Mail postal for Booklet, "How to Become an Artist," and particulars of offer. Mention this magazine.

WASHINGTON SCHOOL OF ART, Inc.
Room 1636, Marden Bldg., Washington, D. C.

LIGHTNING CARTOONIST'S BOOK OF SECRETS \$1.00

(STUNTS WITH CRAYONS) CHALK
TALKERS, PORTFOLIO, 50c, Over 100
trick drawings, comic evolutions, religious
and patriotic sketches, applause-getting pat-
ter. Complete course, \$1.50. Satisfaction
guaranteed. Sailor Artist Chris, 2925 Euclid,
Kansas City, Mo.



CARTOONISTS MAKE BIG MONEY

Every time Sid Smith makes a stroke of his pen, mil-
lions of people laugh. Every laugh means money for
the man who creates it. Andy and Min earn big money
for Sid Smith every day.

Illustrating and cartooning are paying men like
Briggs, Smith, Fontaine Fox and J. N. Darling from
\$10,000 to \$100,000 a year. You may have ideas that
are equally as good. Let Federal training develop
your talent and give you the skill to put your ideas
on paper.

Get This Free Book

Write today for a free copy of the book, "A Road
to Bigger Things." Send 6 cents in stamps to cover
postage. It tells of opportunities in the art world and
explains the Federal Course of instruction under 60 of
America's leading illustrators and cartoonists. Men-
tion your age.

FEDERAL SCHOOLS, Inc.

856 Federal School Bldg., Minneapolis, Minn.

Numerous Necessary Erasures

Give the beginner who
must make them, a paper
on which his alterations
will not show. Then his
finished work will not
be marred and he will ap-
preciate that he is making
progress.

J WHATMAN

GENUINE HAND MADE
DRAWING PAPERS

Send for handy sample book of sizes, surfaces
and weights—free to artists, architects
and engineers.

H. REEVE ANGEL & CO.

Incorporated
7-11 Spruce Street New York City

Boxed Personal Stationery

WITH your own name in
raised gold, black or blue
letters, by our special no-plate
process. Two line address, three
lines in all, in a beautiful box, 100
sheets and 50 envelopes for
\$1.50 a box. Send postoffice order
with your name and address
and we will send you post-paid
this unusual offer.

EDWARD C. BRIDGMAN

Publisher

Pelham

New York

CANV-O-BOARD

PATENTS PENDING

A New Academy Board

with a Pure Paint Surface
that Feels, Looks and Works
LIKE CANVAS

COSTS NO MORE than ordinary Academy Board

NOT Canvas pasted on a board.

NOT put under a roller and pressed.

The texture is moulded on with pure, unadulterated lead and zinc
paint. SIZES UP TO 30 x 40.

FOR SALE BY YOUR DEALER

Sole Distributors:

FAVOR, RUHL & Co.
BOSTON NEW YORK CHICAGO

The Quill

An Amateur Magazine pre-
sented the Arts, Letters,
Crafts and Humor of

GREENWICH VILLAGE

In a none too serious manner

Send us your subscription
\$2.00 per year

Or better still, a contribution

Bob Edwards

46 Washington Square New York

Some subscriptions are expiring; re-
new on the blank below. \$2.50 per
year for the U. S. and Possessions;
\$3.00 for Canadian and foreign; \$25.00
for a life subscription; 25 cents the
copy.

Date.....

**AMERICAN ART STUDENT
PUB. CO.**

21 Park Row, New York

Please mail THE AMERICAN ART
STUDENT to me for one year.

Enclosed find\$.....

Name.....

Address.....

The Only Book

of its kind in the world!

ALO STUDIES—the
Art Edition De Luxe, by
Albert Arthur Allen, are
photographic creations of the
nude, blending the purity
and charm of youth amid
luxuriant settings of nature.

Thirty-two full page, wonderfully
clear, large sized re-
productions, art
paper in gold, postpaid **\$1.00**

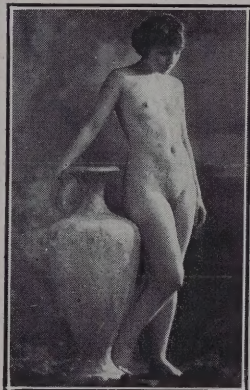
ALLEN ART STUDIOS

4121 Broadway, Oakland, California
U. S. A.

Alo Studios



Alta Art Studios



NUDES
for the use of
Artists, Sculptors
and Students

Replacing
living models in
the studios of
America's foremost
artists

Black and white
photos, 8x10 inches,
from sharply fo-
cused, original
plates, on the best
grade of double
weight photo paper.

Prices including shipment, 5 for \$2.50, 10 for \$4.50,
20 for \$7.50.

Miniature samples sent for 25c., same to be ap-
plied on initial order.

Alta Studios, Inc. Dept. C.
111 GOLDEN GATE AVE. SAN FRANCISCO,

THE BATHER



Copyright, 1919

Acknowledged one of the
best pictures on the art
market today. It is REAL.
It is true to Life. It is
INNOCENT and very
BEAUTIFUL. You can-
not help admiring it be-
cause of the beauty of the
figure, the woods, the
water, the action, the com-
position, the tones, the
wonderful depths, the sky-
light, in fact, all that goes
to make this picture what
it is. It is

A PICTURE

Made for discriminating
persons who desire to regain
individuality in their art
collections. Persons who
know, understand and ap-
preciate the every beauty
and loveliness of fine art
technic will find in this pic-
ture and our other studies,
treasures of loveliness. No
collection soon will be com-
plete without it and one
has only started well with it.

We are making the study in two sizes, 6x10 or 10x20. The
pictures are obtainable framed, mounted on rich brown
mounts or merely the plain pictures to suit the choice. Prices
and sizes furnished as given below:

Size	Plain Copies	Mtd. Copies	Fr'md Pict's
6x10	.75	\$1.00	\$3.50
10x20	\$1.50	\$1.85	\$5.50

If your dealer cannot furnish you our pictures, send
us your order today.

FORDS FOTO STUDIOS
Ellensburg, Wash.

Studies of the Human Figure

BY G. M. ELLWOOD AND F. R. YERBURY

An illustrated textbook for art students
containing 100 half-tone studies, drawings
and actual photographs. Large volume,
handsomely bound, and worth its weight
in gold. Many photos of European models.
Price, postpaid, \$7.50. Sample pages, 15
cents.

MARSHALL JONES COMPANY
212 Summer Street - Boston, Mass.

Figure Construction

Illustrated with half-tones, drawings and
photos.

A \$2.50 Book by Bement; Postage 10c.

AMERICAN ART STUDENT PUB. CO.
21 Park Row, N. Y. C.

Shawprints

A new series of original photographs for use in
place of the living model by artists, students, etc.
Highest quality in posing, lighting and arrangement.

Full details with samples for 10 cents

SHAW PUBLISHING COMPANY, INC.
44 BOYLSTON STREET, BOSTON, MASS.

Write to Department A 6



OLIVE ANN ACORN

Classified School and Business Directory

RATES: Regular Headings, 8 cents per word; minimum \$1.00. 20% discount on 12 insertions yearly contract.

ART PICTURES AND BOOKS

BOOKS FOR SALE. Westlake. History of Design of Painted Glass of the 16th and 17th Centuries. 165 illus. \$5.00 Cope. W. H. Ancient Ecclesiastical Stained Glass of the 13th Century. 4 colored plates, 60 cents, post free. Catalogue of books on Fine Art, Architecture, Decoration, etc., mailed free on application. John Tiranti & Co. Maple Street, London. W. 1. England.

ORIGINAL DRAWINGS—by Don Herold, Ralph Barton, P. L. Crosby, Elison Hoover, R. B. Fuller, A. B. Walker, Ray Irwin, W. G. Starrett, D. G. Peters, Russ Westover, Chas. A. Hughes, and many others. Were reproduced in *Judge* and *Leslie's*. Your chance to own ORIGINAL drawings by your favorite artist. \$1.00 each, 6 for \$5.00. 10 cents extra for postage. Money refunded if you do not get what you want. Box I. P., care of AMERICAN ART STUDENT.

WHISTLER ETCHING—La Retameuse \$25.00. Rare opportunity. Etchings by Percy Thomas \$10.00. Maud Heath, 3121 Camp Street, New Orleans, La.

500 THINGS TO SELL BY MAIL—Remarkable new publication. Workable plans and methods. Loose-leaf, cloth binder. Prepaid \$1.00. Walhamore Company, Lafayette Bldg., Philadelphia, Pa.

PHOTOGRAPHY

EXPERT—work done in finishing for amateurs or professionals, at an expert's prices. If you have valuable negatives and don't want them scratched by mechanical rush-work, send them to me. Developing, printing, enlarging. W. G. Roberts, Jr., 32nd St., Bayonne, N. J.

SELL YOUR SNAP SHOTS AT \$5.00 EACH. Kodak prints needed by 25,000 publishers. Make vacations pay. We teach you how and where to sell. Write WALHAMORE INSTITUTE, LAFAYETTE BLDG., PHILADELPHIA, PA.

WANTED

STORIES, POEMS, ESSAYS, PLAYS WANTED We teach you how to write; where and when to sell. Publication of your work guaranteed by new method. Walhamore Institute, Dept. J, Lafayette Building, Philadelphia, Pa.

WANTED—will buy figure study negatives, female form. Decent subjects only. Send print which will be returned in case negative is not purchased. Hubbard Bros. 515 N. 61st Street, Philadelphia, Pa.

INSTRUCTION AND SCHOOLS

SUMMER LANDSCAPE CLASSES. Write to the Brooklyn, N. Y. Art School, 355 Adams Street for prices and particulars. Excellent instruction, interesting.

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons, President. Paris, 16 Avenue Wagram. Catalogue.

METROPOLITAN ART SCHOOL, 58 West 57th Street, new York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Classes now starting. Write for catalogue.

HELP WANTED

FREE-LANCE ARTIST WANTED.—We want to get in touch with a live free-lance artist who has fresh ideas for laying out, illustrating and lettering booklets, broadsides, folders, etc. Also good photo retoucher. Bring samples. Herbert C. Levenson Co., 110 West 42nd St., N. Y. C.

ART NOVELTIES

ARTISTIC HAND-LETTERED CARDS AND Mottoes ready to paint. Also celluloid, wood, paper novelties, baskets, parchment, tapestry. Sample lot, \$2.00. Catalogue free. Our products simplify "bread and butter work." Coover Studios, Lincoln, Neb.



ARTISTS—are especially interested in our Arts and The Crafts department as it encourages closer relationship between photography and the fine arts. - -

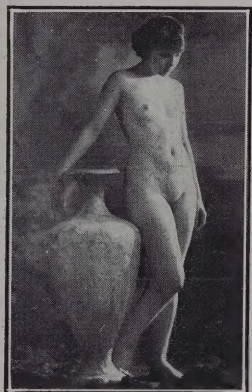
A monthly magazine covering all that is best in photography.

\$1.50 a year, Sample on request

Camera Craft Publishing Co.

Claus Spreckels Building San Francisco, California

Alta Art Studios



NUDES
for the use of
Artists, Sculptors
and Students

Replacing
living models in
the studios of
America's foremost
artists

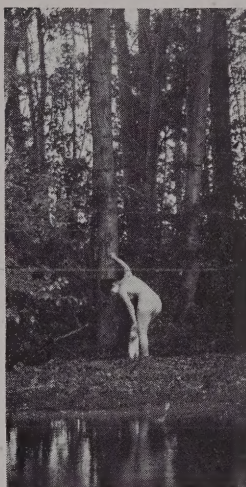
Black and white
photos, 8x10 inches,
from sharply fo-
cused, original
plates, on the best
grade of double
weight photo paper.

Prices including shipment, 5 for \$2.50, 10 for \$4.50,
20 for \$7.50.

Miniature samples sent for 25c., same to be ap-
plied on initial order.

Alta Studios, Inc. Dept. C.
111 GOLDEN GATE AVE. SAN FRANCISCO,

THE BATHER



Copyright, 1919

Acknowledged one of the
best pictures on the art
market today. It is REAL.
It is true to Life. It is
INNOCENT and very
BEAUTIFUL. You can-
not help admiring it be-
cause of the beauty of the
figure, the woods, the
water, the action, the com-
position, the tones, the
wonderful depths, the sky-
light, in fact, all that goes
to make this picture what
it is. It is

A PICTURE

Made for discriminating
persons who desire to regain
individuality in their art
collections. Persons who
know, understand and ap-
preciate the every beauty
and loveliness of fine art
technic will find in this pic-
ture and our other studies,
treasures of loveliness. No
collection soon will be com-
plete without it and one
has only started well with it.

We are making the study in two sizes, 6x10 or 10x20. The
pictures are obtainable framed, mounted on rich brown
mounts or merely the plain pictures to suit the choice. Prices
and sizes furnished as given below:

Size	Plain Copies	Mtd. Copies	Fram'd Pict's
6x10	.75	\$1.00	\$3.50
10x20	\$1.50	\$1.85	\$5.50

If your dealer cannot furnish you our pictures, send
us your order today.

FORDS FOTO STUDIOS
Ellensburg, Wash.

Studies of the Human Figure

BY G. M. ELLWOOD AND F. R. YERBURY

An illustrated textbook for art students
containing 100 half-tone studies, drawings
and actual photographs. Large volume,
handsomely bound, and worth its weight
in gold. Many photos of European models.
Price, postpaid, \$7.50. Sample pages, 15
cents.

MARSHALL JONES COMPANY
212 Summer Street - Boston, Mass.

Figure Construction

Illustrated with half-tones, drawings and
photos.

A \$2.50 Book by Bement; Postage 10c.

AMERICAN ART STUDENT PUB. CO.
21 Park Row, N. Y. C.

Shawprints

A new series of original photographs for use in
place of the living model by artists, students, etc.
Highest quality in posing, lighting and arrangement.

Full details with samples for 10 cents

SHAW PUBLISHING COMPANY, INC.
44 BOYLSTON STREET, BOSTON, MASS.

Write to Department A 6



OLIVE ANN ACORN

Classified School and Business Directory

RATES: Regular Headings, 8 cents per word; minimum \$1.00. 20% discount on 12 insertions yearly contract.

ART PICTURES AND BOOKS

BOOKS FOR SALE. Westlake. History of Design of Painted Glass of the 16th and 17th Centuries. 165 illus. \$5.00 Cope. W. H. Ancient Ecclesiastical Stained Glass of the 13th Century. 4 colored plates, 60 cents, post free. Catalogue of books on Fine Art, Architecture, Decoration, etc., mailed free on application. John Tiranti & Co. Maple Street, London. W. 1. England.

ORIGINAL DRAWINGS—by Don Herold, Ralph Barton, P. L. Crosby, Elison Hoover, R. B. Fuller, A. B. Walker, Ray Irwin, W. G. Starrett, D. G. Peters, Russ Westover, Chas. A. Hughes, and many others. Were reproduced in *Judge* and *Leslie's*. Your chance to own ORIGINAL drawings by your favorite artist. \$1.00 each, 6 for \$5.00. 10 cents extra for postage. Money refunded if you do not get what you want. Box I. P., care of AMERICAN ART STUDENT.

WHISTLER ETCHING—La Retameuse \$25.00. Rare opportunity. Etchings by Percy Thomas \$10.00. Maud Heath, 3121 Camp Street, New Orleans, La.

500 THINGS TO SELL BY MAIL—Remarkable new publication. Workable plans and methods. Loose-leaf, cloth binder. Prepaid \$1.00. Walhamore Company, Lafayette Bldg., Philadelphia, Pa.

PHOTOGRAPHY

EXPERT—work done in finishing for amateurs or professionals, at an expert's prices. If you have valuable negatives and don't want them scratched by mechanical rush-work, send them to me. Developing, printing, enlarging. W. G. Roberts, Jr., 32nd St., Bayonne, N. J.

SELL YOUR SNAP SHOTS AT \$5.00 EACH. Kodak prints needed by 25,000 publishers. Make vacations pay. We teach you how and where to sell. Write WALHAMORE INSTITUTE, LAFAYETTE BLDG., PHILADELPHIA, PA.

WANTED

STORIES, POEMS, ESSAYS, PLAYS WANTED We teach you how to write; where and when to sell. Publication of your work guaranteed by new method. Walhamore Institute, Dept. J, Lafayette Building, Philadelphia, Pa.

WANTED—will buy figure study negatives, female form. Decent subjects only. Send print which will be returned in case negative is not purchased. Hubbard Bros. 515 N. 61st Street, Philadelphia, Pa.

INSTRUCTION AND SCHOOLS

SUMMER LANDSCAPE CLASSES. Write to the Brooklyn, N. Y. Art School, 355 Adams Street for prices and particulars. Excellent instruction,—interesting.

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons, President. Paris, 16 Avenue Wagram. Catalogue.

METROPOLITAN ART SCHOOL, 58 West 57th Street, new York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Classes now starting. Write for catalogue.

HELP WANTED

FREE-LANCE ARTIST WANTED.—We want to get in touch with a live free-lance artist who has fresh ideas for laying out, illustrating and lettering booklets, broadsides, folders, etc. Also good photo retoucher. Bring samples. Herbert C. Levenson Co., 110 West 42nd St., N. Y. C.

ART NOVELTIES

ARTISTIC HAND-LETTERED CARDS AND Mottoes ready to paint. Also celluloid, wood, paper novelties, baskets, parchment, tapestry. Sample lot. \$2.00. Catalogue free. Our products simplify "bread and butter work." Coover Studios, Lincoln, Neb.



ARTISTS—are especially interested in our Arts and The Crafts department as it encourages closer relationship between photography and the fine arts.

*A monthly magazine covering
all that is best in
photography.*

\$1.50 a year, Sample on request

Camera Craft Publishing Co.

Claus Spreckels Building San Francisco, California

Educational Books for Art Students

Orders must be accompanied with Money Order, Check or Currency.
Add 10c to each order to cover the cost of mailing:
outside of the U. S., 20c. Discount of 5% on single orders amounting
to \$15.00 or over.

Special to AMERICAN ART STUDENT Readers
"APPLIED ART" (portfolio by Ferenz) originally sold for \$12.00. Now \$7.50
 Descriptive Circular Sent on Receipt of 2c. Stamp.

The Art of Sketching from Nature....	\$0.75	Back Numbers of M. A. C.:	
The Art of Landscape Painting in Water Colours.....	.75	Nos. 8, 10 and 11.....each	1.00
Practical Directions for Portrait Paint- ing in Water Colours.....	.75	Book of a Hundred Hands (<i>Bridgman</i>)	7.50
The Art of Flower Painting in Water Colours.....	.75	Constructive Anatomy (<i>Bridgman</i>)...	7.50
The Art of Marine Painting in Oil Colours.....	.75	Anatomical Diagrams for the Use of Art Students (<i>J. M. Dunlop</i>).....	3.00
The Elements of Perspective.....	.75	Design in Theory and Practice (<i>E. A. Bachelder</i>).....	2.20
Artistic Anatomy of the Human Figure	.75	Ideals of Painting (<i>J. M. Carr</i>).....	2.75
The Anatomy of the Horse.....	.75	The Principles of Greek Art (<i>P. Gardner</i>).....	3.25
The Art of Drawing in Coloured Pastel Crayons.....	.75	Heraldry for Craftsmen and Designers (<i>W. H. St. J. Hope</i>).....	2.50
The Art of Painting on China with a Chapter on Terra-Cotta Painting in Oil and Water Colours..	.75	Introduction to the Study of Land- scape Design (<i>Hubbard & Kimball</i>)..	7.00
Flower Painting in Oil Colours (<i>with coloured illustrations</i>).....	.75	Pen Drawing and Pen Craftsmen (<i>J. Pennell</i>).....	25.00
Fruit and Still Life Painting in Oil and Water Colours (<i>with coloured illustra- tions</i>).....	.75	Technique of Practical Drawing for Teachers, Students, and Professional Artists (<i>E. S. Pillsworth</i>).....	2.00
The Sketcher's Oil Colour Manual....	.75	Essentials of Composition as Applied to Art (<i>J. V. Van Pelt</i>).....	2.25
Amateur Art (<i>Claris</i>).....	1.00	Clare Briggs' Cartoon Books:	
Art of Mixing Tints and Colors (<i>Prescott</i>)	.25	Oh! Man.....	1.50
Compendium on Painting (<i>J. Blockx Fils</i>).....	2.00	Golf.....	1.50
Dynamic Symmetry (<i>Jay Hambidge</i>)..	6.00	When a Feller Needs a Friend.....	1.50
Modern Perspective (<i>W. R. Ware</i>)....	4.50	Oh Skin-nay.....	1.75
Illustrated Guide to the Works of Art in New York City; value \$2.00....	1.00	Chalk Talkers' Portfolio (<i>Sailor Artist Chris</i>).....	.50
Commercial Printing, Engraving and Illustrating.....	15.00	Stunts With Chalk (<i>Sailor Christman</i>)	1.00
The Art of Arthur Beardsley (<i>Modern</i>)	.95	Alo Photo Studies.....	4.00
		Figure Construction (<i>Bement</i>).....	2.50
		Applied Art (<i>Lemos</i>).....	6.00
		Principles of Interior Decoration (<i>Jak- way</i>).....	2.50

American Art Student Publishing Co.

21 PARK ROW

BOOK DEPARTMENT

NEW YORK, N. Y.

MAR 22 1924

JAP-ART BRUSHES

ADJUSTABLE
TIPS

TRADE MARK REG. U.S. PAT. OFF.

SILVER
BRAND

BAMBOO HANDLES
AVERAGE LENGTH
SEVEN INCHES

ILLUSTRATIONS
SHOW TIPS
.50% ACTUAL SIZE

The drawing for this advertisement was made entirely with
JAP-ART BRUSHES

TRY THEM IN YOUR WORK

Make selection at your dealer or write us direct

E-Z-MA CO. Successors to JAP-ART BRUSH CO.
154 Nassau Street, New York

"JAP-ART"
ON EVERY
HANDLE
Your Guarantee
of Satisfactory
Service

W. W. Moist Water Colors

Ready for instant use for Brush and
Air Brush. Sold in convenient jars at
all leading Artists' Materials stores.

The J. Willer Chemical Co.



Your Dealer Sells Them

Let us send you the name of your
nearest dealer.

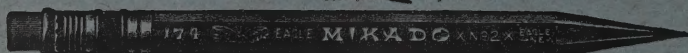
Also free Color Chart and Price List.

128 Chambers St., N. Y.

EAGLE "MIKADO"



Pencil No. 174



For Sale at your Dealer

Made in five grades

ASK FOR THE YELLOW PENCIL WITH THE RED BAND

EAGLE MIKADO

EAGLE PENCIL COMPANY, NEW YORK

Weldon Roberts Rubber Erasers



Edge view showing inlay.

THE ARTISTS' ERASER

There are 88 styles of Weldon Roberts Erasers. A
number of these styles are made especially for artists'
use. The quality is superb. Artists should familiar-
ize themselves with our various specialties for sketch
cleaning, for charcoal work, our shading rubbers, etc.

ASK FOR THEM AT ALL ARTISTS' MATERIAL AND
STATIONERY STORES

NEWARK, NEW JERSEY